



High Blues Fidelity *Victoria Spivey*

ORIGINAL SPIVEY RECORD PRODUCTIONS
COMPOSER - VOCALIST - PIANIST - ORGANIST - UKE

Blues Is My Business

- *** There are no words to express our deepest sorrow over the loss of our very talented VICTORIA SPIVEY.
- *** She loved youth, life and her work and was active up to practically her last moment. We were indeed privileged to have this very gifted woman as a staff writer for our magazine with many articles to her credit.
- *** Her final day was October 3, 1976 just 12 days short of her 70th birthday which would have been Oct. 15. On this day she was planning to go to the Edison Site in W. Orange, N.J. to be part of the program which has been reported in this issue. See page 4 for the posthumous tribute given Miss Spivey.
- *** We are planning a pictorial spread on Victoria. She loved pictures and that will be our tribute to her.
- *** In closing, although this page will never close, she was my Queen and I was her Prince.

— Len Kunstadt



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AND INFORMATION

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record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

**NOSTALGIA
BOOK CLUB**

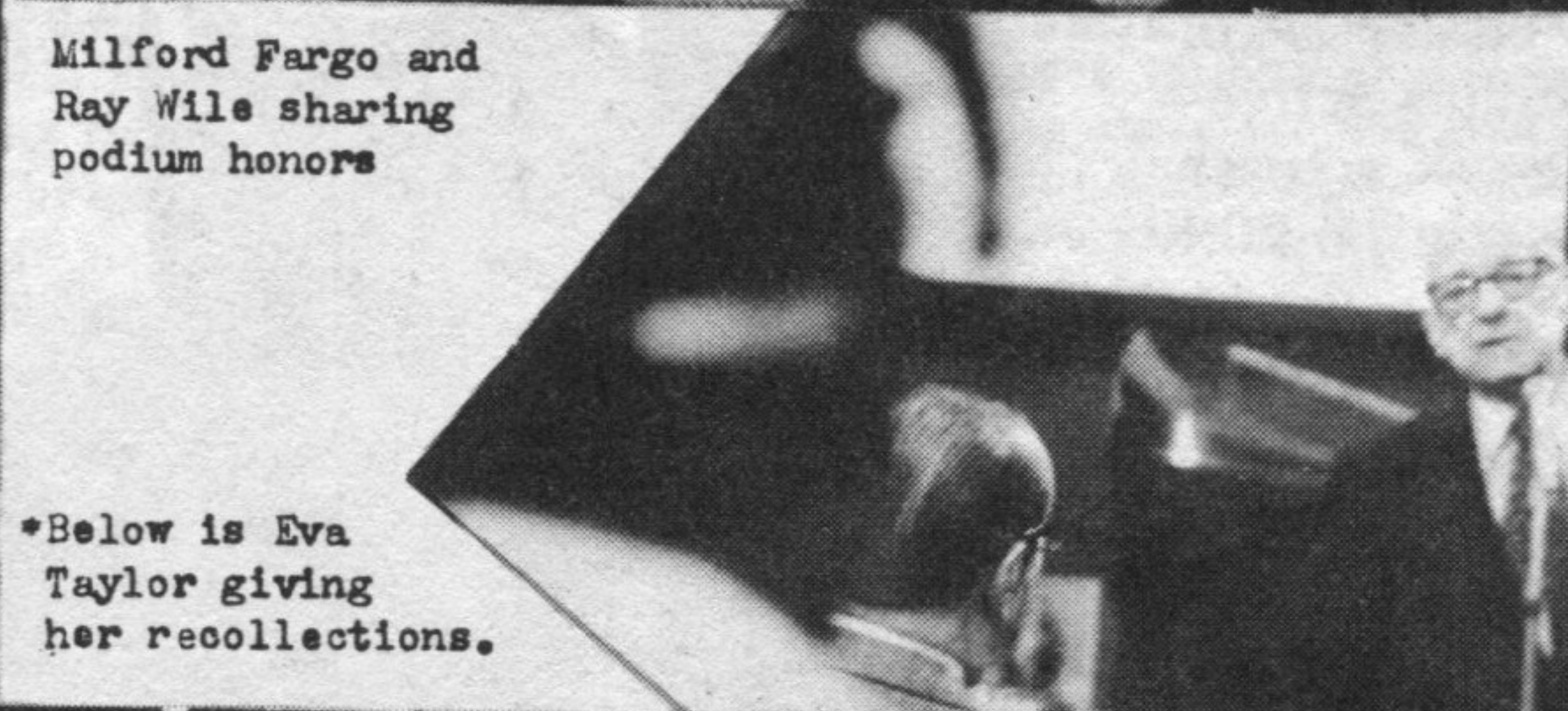
Complete
Encyclopedia
of Popular
Music and Jazz
(see page 2)



Milford Fargo and
Ray Wile sharing
podium honors



Roy Smek, the "Wizard of
the Strings" in action..



*Below is Eva
Taylor giving
her recollections.



Joe Davis, the
subject of much
attention, from
Ernest L. Stevens
and Edna White

THE 6th EDISON NATIONAL
HISTORICAL SITE ANNUAL
"AMERICANA" in EDISON RECORDINGS"



To the
left of
her
Edison
Record is
Gladys
Rice,
the subject
of Ray
Wile's
very intensive
discography
(see page 5)



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This four-volume set is the definitive data bank on American popular music and jazz. No other work compares to it for depth and range of information on popular music and jazz in film, on records, in radio and TV, on Broadway and in vaudeville. And no other work integrates the two principal streams in American music, popular and jazz—and documents their relationship.

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PERFORMERS. Biographies of every major and semi-major figure to emerge in the first half of this century: singers, composers, bandleaders, actors, musicians, impresarios, arrangers—2,105 in all. Includes career summaries, key dates, complete lists of film and Broadway musicals for each artist, lengthy lists of representative recordings spanning the career of each artist, all major and semi-major songs of each composer by year—in short, every key fact about every artist. (The 1900-1950 in the title refers to every performer to *emerge* during this period. When a career extends beyond 1950, that career is followed as long as the performer remains active—up through early 1974. Thus, the work actually covers popular music and jazz through the 20th century, but excludes rock.)

SONGS. Most popular songs year by year, with composers. In addition, virtually every remembered song of the period is listed with its composer and/or with the artists identified with the song — some 28,000 songs in all.

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BROADCASTING. Extensive treatment of each artist's role in radio and TV. Most complete coverage extant on music in broadcasting.

4 MAJOR INDEXES. 28,161 songs. 11,505 performers. 1,230 movie musicals. 1,522 Broadway musicals.

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- > Academy Award winners and nominees for music, 1934-1973.
- > *Down Beat* and *Metronome* poll winners.
- > Time chart showing release dates, year by year, of 19 major record labels, 1924-1945.
- > Record Collecting for Beginners.

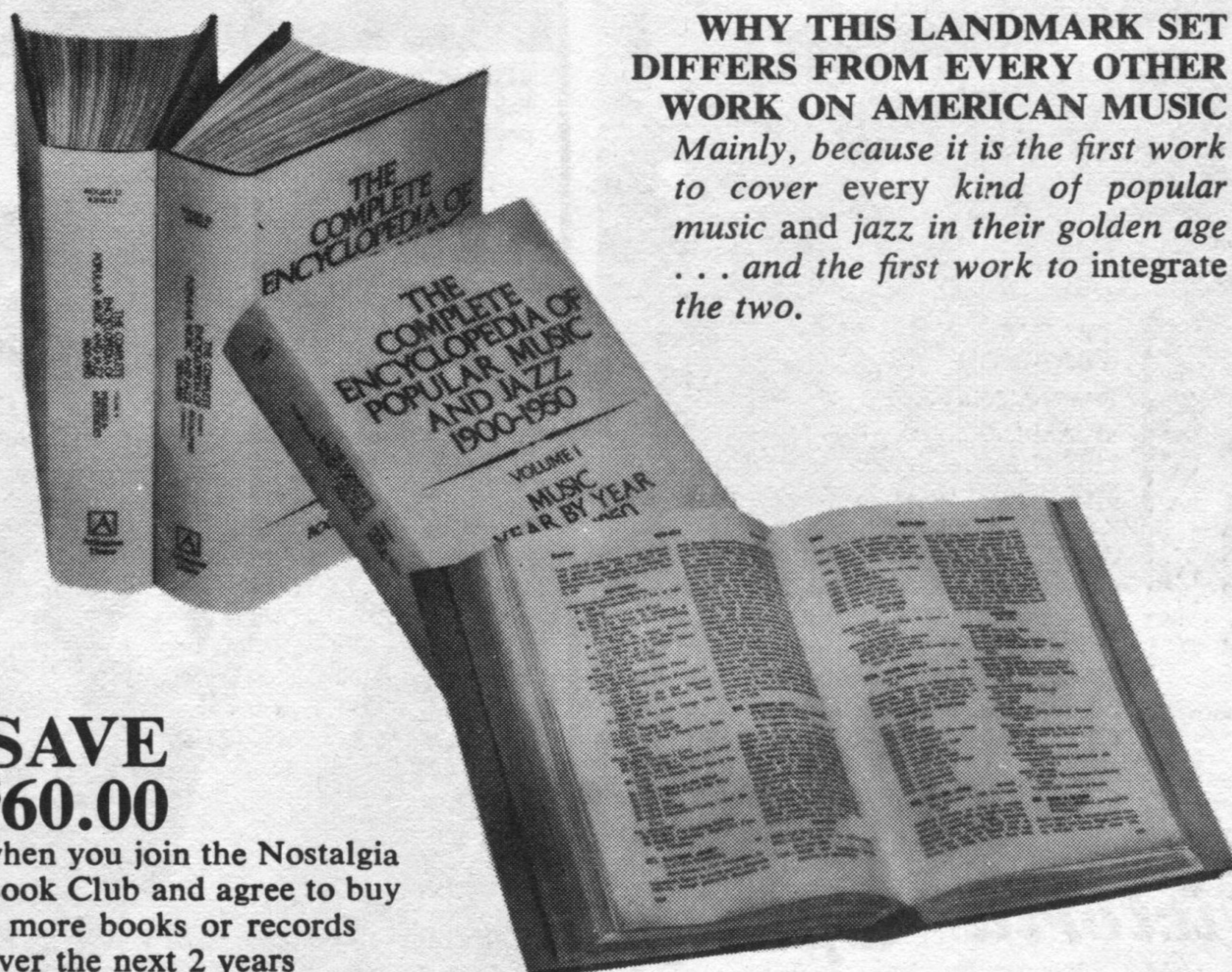
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DIGGIN' THE GROOVES Bob Davenport

Columbia has gotten back into the reissue field with an item called "REMEMBERING" (THE GREATEST HITS OF BOB WILLS) on KC 34108, but unfortunately it's all "previously released material". --With all that wealth in their vaults, WHY do these companies keep doing this????

While I don't have them in my possession at this writing, Columbia HAS scheduled for Nov. 1st release a couple of interesting items that I hope are as good as they sound. These are "50 YEARS OF JAZZ" (twenty all time jazz greats) (CG 33566); "LESTER YOUNG, vol. 1" (CG 33502); "THE WORLD OF DUKE ELLINGTON, Vol. III" (CG 33961); "JOHN KIRBY, BOSS OF THE BASS" (CG 33557); and: "THE WORLD OF KAY KYSER" (CG 33572).

Monmouth-Evergreen (on MES/7078) has released vol. 2 of "THE NEW PAUL WHITEMAN ORCH.", recorded live in London in 1975, and it's every bit as good as the first one! (This same set is available in England on Wave Records LP 27).

While on the subject of English LP's, let me tell you about a few I recently received from overseas:

London Label has a series called "THE RADIO YEARS" (for obvious reasons!) and there's some tasty stuff here, such as JOE VENUTI & HIS ORCH OF 1934 (HMG 5023); BOB CROSBY & HIS ORCH., 1936 (HMG 5021); RAY NOBLE & HIS ORCH., 1935-36, VOL. 1, with Al Bowlly (this is Ray's American Band with Spivak, Miller, Bradley, Mince, Freeman, Van Eps, etc.) (HMG 5019).

Then on EMI World Records (SH 283) "JACK BUCHANAN", featuring a lot of the big hits of this favorite English stage and screen star, including the very amusing skit called "Adapted from the French". Another EMI World Release is SH 197, and this one's called "BANDS ON FILM" featuring mostly Harry Roy in some track numbers from films he and the band appeared in around 1936. Then there are four tracks which feature Nat Gonella & His Georgians, also from a sound track of a film they did in 1935.

Finally, from England, on Decca Eclipse label, ECM 2168 the great JESSIE MATTHEWS doing many of her big hits, of which, again unfortunately, we have heard before on other reissue LP's; but if you missed 'em before, you can get 'em now on this LP!

As we have said so many times before, of all the "Majors", RCA is still leading the field with reissues. Not only is their Bluebird Series a welcomed addition to our collections, but now they have released "A LEGENDARY PERFORMER" series, which is beautifully packaged, and includes a great booklet of pictures and facts about the artists. Let's look at them one by one:

CPL1-1891 is devoted to the late JIM REEVES, with all of his "Biggies" here, and all previously released with the exception of "You're Slipping Away From Me" --And if I'm angry at the companies for reissuing material already done, my

anger is somewhat tempered when they do give us this information on the LP jacket, as this one does.

Next is CRL1-1750(e), and this time the late MARIO LANZA is paid tribute in this LP that features many of his fine recordings while at RCA. This time no mention is made of whether any of this material has been previously released, and I'm not quite certain enough to make a positive statement. But, included are: "Serenade", "Granada", "Mattinata", "Be My Love", "O Sole Mio", and so on.

While we're into the more serious side of music, I should tell you about the next one (CRM1-1749) which spotlights the late ENRICO CARUSO. I doubt if much of this material has ever been released by RCA, and they do tell us on the jacket how they have gone about trying to restore these ancient 78's to make them a bit more palatable for our ears today.

The item on CPL1-1843, featuring HENRY MANCINI perhaps doesn't belong here in a reissue LP column. But I'm certain Hank Mancini has many followers, even among collectors of the old, and some of his big hits are included here, like "Mr. Lucky", "Dear Heart", "Peter Gunn" (a new version, by the way), and others.

PERRY COMO is represented on CRL1-1752, and while some of these items do go back a few years, some are fairly contemporary, like "It's Impossible". But when you listen to this one, if you do buy it, you'll begin to understand what a prolific and durable entertainer Mr. C. is!

The last item I have in this new series is CPL1-1756(e) and showcases the late RUSS COLUMBO. This is the one that really had me excited when I first learned of it, but then my disappointment was profound when I learned that there was very little new here. All items have appeared on other Russ Columbo LP's with the exception of "My Love," and "Just Another Dream of You".

But, with all of my "Bad-Mouthing" regarding the releasing of material most of us has seen before, I must tell you again what a beautiful package these items are.

--comments to Bob Davenport, P. O. Box 3537, San Rafael, Calif. 94902

COMING!

In addition to columns seen in this issue there will be MEMORABILIA SOURCE SPOTS, RAGGING THE CLASSICS, MUSIC-KLEE SPEAKING, MODERN EYES-ZING, RHYTHM & BLUES, COLUMBIA 19100 SERIES, MUSIC ROLL RESEARCH, CORRECTIONS & ADDITIONS TO BRIAN RUST'S VOLUMES plus more on tap for the future issues. Also we are gathering steam for the publication of the LARRY LUCIE story and the incursion into the fabulous BLACK PATTI. In addition to other research goodies we are also preparing a VICTORIA SPIVEY photorama spread tribute.

Blues RESEARCH

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REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

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Issue 12: Coral 65000, Groove, and Okeh 6800

Issue 13: Checker, Miracle, Sunrise

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PROGRAM

October 15, 1976

"AMERICANA" in EDISON RECORDINGS"

Introduction
Lynn R. Wightman

Unit Manager, Edison National Historic Site

1. Preface Raymond R. Wile
2. "Anna in Indiana", Aileen Stanley, D. D. 50604, recorded May 26, 1921 Milford Harry Fargo
3. "Recollections of 1861-1865", Edna White, D. D. 80613, recorded Dec. 15, 1920 Raymond R. Wile
4. Edna White (Chandler), trumpeter.
5. "Let's All Do Something", Irving Kaufman, ED 353, recorded June 2, 1917 (unreleased) Milford H. Fargo
6. "Le Cygne", Rosalynd Davis, D. D. 80527, D. D. 80527, recorded Dec. 8, 1919 Raymond R. Wile
7. Rosalynd Davis (Kaplan), member of the Dann Trio.
8. "The Lost Chord", Felice and Blanche Dann, D. D. 80526, recorded Dec. 6, 1919 Milford H. Fargo
9. Hazel Dann (Burlough), member of the Dann Trio.
10. "A. O. H.'s of the U. S. A.", Edward Meeker, D. D. 50242, recorded March 9, 1915 Raymond R. Wile
11. Meeker family.
- 12 * "La Traviata Concert Waltz", Eugene Rose, Amberol 9270, recorded May, 1906 Milford H. Fargo
- 13.** Rose Family.
14. "Rock Me in My Swanee Cradle", Ernest Stevens Trio, unreleased ED 109, recorded June 29, 1922 Raymond R. Wile
15. Ernest L. Stevens, pianist and arranger for the Edison Recording Program taped by Merritt Sound Recording, 223 Grimshy Road, Studio. Buffalo, New York.
16. "Old Folks at Home", Anna Case, D. D. 83059, recorded Jan. 19, 1921 Milford H. Fargo
(Anna couldn't make it due to illness)
17. "Hiawatha's Melody of Love", Elizabeth Lennox, with Betsy Lane Shepherd, D. D. 50686, recorded March 30, 1920 Milford H. Fargo
18. Elizabeth Lennox (Hughes), contralto.
19. "What'll I Do?", Douglas Stanbury, baritone, and William Robyn, tenor, Cameo recording. Raymond R. Wile
20. "Madelon", Gladys Rice, under the name of Rachel Grant, unreleased ED 414, recorded November 26, 1918. Raymond R. Wile
21. Gladys Rice, soprano, and Douglas Stanbury, baritone.
22. "An Old Fashioned Garden", Olive Kline (taped Kline interview was played) Milford H. Fargo
23. "Tough Pickin'", Roy Smeck, D. D. 52260, recorded March 10, 1928 (see his Edison discog-RR#142) Raymond R. Wile
24. Roy Smeck, instrumentalist.
25. * "Jack of All Trades", Frank Luther, D. D. 52413, recorded Sept. 27, 1928 Milford H. Fargo
26. * "I Wanna Be Loved By You", Green Brothers Novelty Band, D. D. 52410, recorded June 17, 1927 Raymond R. Wile
27. "Muddy Water", Donald Voorhees, D. D. 51927, recorded November 29, 1926 (Voorhees could not make it. He sent a letter.) Milford H. Fargo
28. "I'm Not Worryin' As Long As I Have You", unreleased lateral-cut N1176, recorded October 3, 1929 -Eva Taylor (see her Edison discog-RR#142) Raymond R. Wile
29. Eva Taylor (Williams), vocalist.
30. Spencer Williams, composer. (Ed.-This is Eva's son, not the famous elder Spencer)
31. Joe Davis, agent.

Sadie Aron, wife of Michael Aron, member of the Stevens Trio.

Ed. note: *was not played
**did not appear

Perhaps no more rewarding research experience could be reported than the 6th presentation of "Americana in Edison Recordings" at the Edison National Historic Site in West Orange, N.J. on Oct. 15, 1976. The arrangement for this annual was made possible by Edison scholar Ray Wile, Queens College librarian and Record Research Magazine staffer; Milford Fargo, associate prof. of music at Eastman; Lynn Wightman, site unit manager and Mrs. Leah S. Burt, the site's activist and program ramrod. The preservation via tape of the proceedings was facilitated by Merritt F. Malvern of Merritt Sound Recording of Buffalo, N. Y. who will in turn send the results to the Library of Congress for permanency.

The purpose of the Edison program was to re-unite rare Edison records both issued and unissued with the actual surviving artists. There was a surprising array of Edison luminaries and their relatives who came to share their remembrances and in some cases their artistry with the attentive audience. There was trumpet virtuoso Edna White; Rosalynd Davis and Hazel Dann (Hazel gave us a generous violin interlude) of the Dann Trio; the son and grandson of Edward Meeker; Ernest L. Stevens of Stevens piano, trio, quartet and orchestra fame who also treated us to a versatile piano medley; Sadie Aron, wife of Michael Aron of the Stevens trio; and the legendary Elizabeth Lennox. Also present was Gladys Rice, the subject of Ray Wile's discography in this issue, who chimed in vocally while her unissued 'Madelon' Edison recording was being played. Douglas Stanbury's romantic baritone soared through the audience with 'The Last Time I Saw Paris'. AND Roy Smeck (wow! can he play!) extemporized through a wizardry ukelele performance. One of the very delightful moments of the evening was the introduction of pioneer Blues singer and recording artist, Eva Taylor who was the wife of musician-composer Clarence Williams. Also with Eva was her son Spencer Williams Jr. and her niece Katherine Henderson of QRS record fame. Eva's acapella singing of her husband's famous composition, 'Baby Won't You Please Come Home' was deep-toned and blues-hued. The

coda to the program was pioneer Joe Davis who included information about his Edison adventures in securing talent for the label. Davis' accomplishments in the publishing, recording and related fields are encyclopedic in scope encompassing over 6 decades of activity right up to the present day.

SOME ADDED HIGHLIGHTS:

A most heartwarming tribute was given to the late great Blues singer and recording giant Victoria Spivey by Ray Wile during his preface at the commencement of the program. Victoria was planning to be at the site to meet with friends Eva Taylor and Joe Davis and to take in the general research surroundings which she enjoyed. Curiously enough the Oct. 15th program date would have been her 70th birthday. She passed away Oct. 3. Through the medium of a cassette which Victoria recorded for Conn Instruments-Warner Bros. in 1972 for their instructional series the site's audience heard Victoria interpret one of her famous blues compositions, 'Don't Trust Nobody'. Although Victoria did not record for Edison - she did write about him in her Record Research Magazine column. She knew Thomas as well as Henry Ford and John D. Rockefeller, Sr., the latter two were given notoriety in one of her early blues recordings. I believe that some research may also uncover Edison's name in some of her prolific lyrics.

Another highlight was Jim Walsh, a dean of deans in his more than 3-decades of published exploratory research into the careers and recordings of countless recording artists of yesteryear. After an introductory passing of pleasantries with Mr. Fargo he proceeded to burlesque a well-known national anthem with his humorous interpretation of how his cat would sing it. There were no words to describe the effect it left on the surprised audience. In a more serious vein Jim campaigned for the formation of a Hall of Fame for the pioneer artists.

Also Ray Wile and Leah Burt received testimonial plaques for their tireless work in the advancement of these Edison site programs. Your scribe was also privileged with an invitation to say a few words.

All in all this was a most satisfying evening of great historic interest. Can't wait for the next one!

--Len Kunstadt

A further note from Ray Wile ...

GLADYS RICE. We are publishing Gladys Rice's Edison discography. There are other recordings, I am sure, in which she is involved in chorus work, or in the little bits of business that the Edison Company so dearly loved to include on its records. The Rice discography will be followed by one devoted to Ernest Stevens. We hope to eventually publish discographies of most of the Edison artists who appeared on our Sixth Edison program at the Edison National Historic Site on October 15, 1976. The program was taped by Merritt Malvern of 223 Grimsby Road, Buffalo, N. Y. 14223, who also taped previous programs. A self addressed stamped envelope will result in the receipt of a listing of available tapes. His material is reasonable and beautifully produced. Merritt, by the way, is handling the material that was produced by the late Fred Harrington.

For the record, The program of October 15, 1976 was the Sixth presented at the Site. The first was not recorded but all others were. There are copies on deposit at several sound archives throughout the country. It may be possible to reconstruct the audio portion of the first program by off the records again. (I erased the tape a few years ago!) but the voice section will be gone since I did not keep my notes.

EDISONIA

Ray Wile

Gladys Rice

The Edison Recordings of Gladys Rice

Compiled by Raymond R. Wile

All recordings made in New York.

- | | | | |
|----------|------|---------|--|
| 8/17/15 | 4043 | A, B, | And the dreams came true. Rejected |
| 8/28/15 | 4070 | A, B, C | Lulu Lavina. Hold |
| 8/27/15 | 4076 | A, B, C | My hula maid -- Passing show of 1915 (With Irving Kaufman, tenor). Passed. Issued on 50297 listed 11/16/15 - 11/21/27. Dubbed onto cylinder 2736. |
| 9/16/15 | 4123 | A, B, C | They didn't believe me (Kern). (With Walter Van Brunt, tenor). Passed. Issued on 80279 listed 1/18/16 -- 6/23/25. Dubbed onto cylinder 2759. |
| 10/1/15 | 4164 | A, B, C | I'd like to have you (With Walter Van Brunt, tenor) Hold Edison. Test of Take C on ED431 at the Edison National Historic Site. |
| 10/14/15 | 4196 | A, B, C | Auf wiedersehn -- Blue Paradise (Romberg) (With Burton J. Lenihan and Chorus) Passed and issued on 80280 listed 11/30/15 - 11/21/27. Dubbed onto cylinder 2775. |
| 10/25/15 | 4222 | A, B, C | Chin-Chin -- Hip-hip hooray (Brown) (With Burton J. Lenihan and Chorus). Passed and issued on 80281 listed 12/14/15 - 6/6/24. Dubbed onto cylinder 2788 |
| 11/3/15 | 4243 | A, B, C | Mister Silver Moon (Weberbauer) (With Irving Kaufman) Passed and issued on 50330 listed 1/31/16 - 5/19/26. Dubbed onto cylinder 2813. |
| 12/15/15 | 4344 | A, B, C | Juanita. (With Frederick Wheeler, baritone). Passed and issued on 80333 listed 10/7/16 - 11/21/27. Dubbed onto cylinder 2867. |
| 12/22/15 | 4360 | A, B, C | Nature divine (With George Wilton Ballard, tenor) Hold. |
| 12/28/15 | 4375 | A, B, C | Go to sleep my little pickaninny (Le Barge - Heltman) Passed and issued on 50341 listed 3/15/16 - 5/19/26. Dubbed onto cylinder 2857. |
| 2/10/16 | 4488 | A, B, C | Babes in the wood -- Very good, Eddie (Kern). (With Walter Van Brunt). Passed and issued on 80306 listed 3/27/16 - 6/6/24. Dubbed onto cylinder 2900. |
| 2/15/16 | 4500 | A, B, C | Here comes Tootsi -- Around the map (Finck) (With Male Chorus). Passed and issued on 80306 listed 3/27/16 - 6/6/24. Dubbed onto cylinder 2880. |
| 2/16/16 | 4501 | A, B, C | Pick pick pickaninny. Hold Edison. |
| 3/7/16 | 4562 | A, B, C | Swallow and lark (With Walter Van Brunt). Hold |
| 6/20/16 | 4804 | A, B, C | Fair Hawaii (Katz) (With Walter Van Brunt). Passed and issued on 50373 listed 7/25/16 - 10/31/29. Dubbed onto cylinder 2964. |
| 7/6/16 | 4804 | A, B, C | Good bye, good luck, God bless you (Ball) (With Walter Van Brunt). Passed and issued on 50373 listed 7/25/16 - 10/31/29. Dubbed onto cylinder 2991. |
| 7/25/16 | 4905 | A, B, C | Meadow lark. Hold changed to Rejected Edison. |
| 7/27/16 | 4913 | A, B, C | Pretty baby (Jackson - Van Alstyne) (With Chorus) Passed and issued on 50387 listed 11/15/16 - 6/6/24. Dubbed onto cylinder 3019. |
| 8/25/16 | 4950 | A, B, C | I never knew -- Canary Cottage (Carroll) (With Walter Van Brunt). Passed and issued on 50387 listed 11/15/16 - 6/6/24. Dubbed onto cylinder 3017. |
| 9/15/16 | 4995 | A, B, C | Childhood days -- Girl from Brazil (Romberg) (With Chorus). Passed and issued on 50385 listed 11/15/16 - 6/6/24. Dubbed onto cylinder 3061. |
| 9/20/16 | 5009 | A, B, C | Come back, sweet dream -- Girl from Brazil (Romberg) Passed and issued on 50385 listed 11/15/16 - 6/6/24. Dubbed onto cylinder 3062. |
| 9/28/16 | 5026 | A, B, C | Flora bella -- March song (Schwarzwald) (With Chorus) Passed and issued on 50386 listed 11/15/16 - 6/23/23. Dubbed onto cylinder 3076. |
| 9/28/16 | 5027 | A, B, C | There's a little bit of bad in every good little girl (Clarke-Fischer) (With Chorus). Passed and issued on 50394 listed 11/15/16 - 5/19/26. Dubbed onto cylinder 3038. |
| 9/26/16 | 5022 | A, B, C | Give me all of you -- Flora Belle (Schwarzwald) (With Walter Van Brunt). Issued on 50384 listed 11/15/16 - 8/21/25. Dubbed onto cylinder 3059. |
| 10/10/16 | 5056 | A, B, C | Little bid for sympathy -- Little Miss Springtime (Kalman) (With Walter Van Brunt). Passed and issued on 50389 listed 11/15/16 - 6/25/23. Dubbed onto cylinder 3064. |
| 10/10/16 | 5057 | A, B, C | In the garden of romance -- Little Miss Springtime (Kalman) (With Frederick Wheeler). Passed and issued on 50389 listed 11/15/16 - 6/25/23. Dubbed onto cylinder 3063. |
| 10/12/16 | 5069 | A, B, | Silver star (Johnson) (With George Wilton Ballard) Passed and issued on 50691 listed 8/2/20 - 6/25/23. Dubbed onto cylinder 3068. |
| 10/20/16 | 5082 | A, B, C | Dance with me (With Irving Kaufman). Held for disc, Passed for cylinder 3078. There is a test of take C on ED540. |
| 11/16/16 | 5151 | A, B, C | Naughty! naughty! naughty! -- Show of wonders (Vincent) Passed and issued on 50419 listed 1/9/17 - 8/21/25. Dubbed onto cylinder 3137. |
| 11/22/16 | 5168 | A, B, C | One fleeting hour (Lee) Passed and issued on 80397 listed 6/19/18 - 11/21/27. Dubbed onto cylinder 3178. |
| 11/27/16 | 5178 | A, B, C | Mariemy own Marie. Hold but passed for cylinder 3151. |
| 11/28/16 | 5179 | A, B, C | Alice in wonderland -- Century Girl (Berlin) (With Irving Kaufman). Passed and issued on 50415 listed 12/6/16 - 8/21/25. Dubbed onto cylinder 3094. |
| 2/9/17 | 5358 | A, B, C | I wonder why -- Love o' mine. Rejected |
| 2/16/17 | 5368 | A, B, C | As we part. Rejected for Disc but passed for cylinder and dubbed onto cylinder 3308. |
| 3/1/17 | 5421 | A, B, C | You're in love (With George Wilton Ballard. Held in regard to disc, passed for cylinder. |
| 3/12/17 | 5441 | A, B, C | He will understand (You're in love) (With Betsy Lane Shepherd, soprano and George Wilton Ballard). Passed for tone test work |
| 3/22/17 | 5467 | A, B, C | An old fashioned wife -- Oh boy. Passed for tone test work. There is a test of Take C on ED567. |
| 3/26/17 | 5473 | A, B, C | Let us die -- Day and the night (With Vernon Dalhart, tenor). There is a test of Take C on ED607. |
| 4/30/17 | 5527 | A, B, C | We strongly now will try together -- La fille de Madame Angot (Lecocq) (With Vernon Dalhart) Passed and issued on 80519 listed 2/2/20 - 11/21/27. |
| 5/10/17 | 5550 | A, B, C | That creepy, weepy feeling -- His little widows (Schroeder) (With Marion Evelyn Cox, contralto, George Wilton Ballard and Harvey Hindermeyer, tenor). Passed and issued on 80354 listed 6/12/17 - 6/6/24. Dubbed onto cylinder 3301. |
| 5/14/17 | 5557 | A, B, C | Two poor hapless lovers (With Vernon Dalhart). Passed for tone test work. |
| 5/15/17 | 5561 | A, B, C | It's time for every boy to be ... Passed but not issued on Disc. Dubbed onto cylinder 3243. |
| 6/6/17 | 5605 | A, B, C | Forever is a long, long time (A. Von Tilzer). Passed and issued on 80387 listed 12/13/17 - 11/21/27. Dubbed onto cylinder 3359. |
| 7/3/17 | 5661 | A, B, C | Ain't you coming back to dear old Dixieland (With Vernon Dalhart). Passed by Edison for tone test work. Dubbed onto cylinder 3297. There is a test of take C on ED338. |
| 9/12/17 | 5781 | A, B, C | Will you remember -- Maytime (Romberg) (With Vernon Dalhart). Passed and issued on 80384 listed late 1917 - 10/31/29. |
| 9/26/17 | 5813 | A, B, C | Dream, dream (With Vernon Dalhart). Passed but not issued. |
| 9/25/17 | 5810 | A, B, C | The Siren's song -- Leave it to Jane (Kern) (With Helen Clark, contralto and chorus) Passed and issued on 80382 listed 11/28/17 - 6/6/24. |
| 9/27/17 | 5818 | A, B, C | My Hawaii, you're calling me (Lewis) (With Vernon Dalhart) Passed and issued on 80387 listed 12/13/17 - 11/21/27. Dubbed onto cylinder 3401. |



Left to right: Net Shikret, Gladys Rice and Douglas Stanbury (1921) - photo courtesy of US Dept of Interior, Nat.Park Service, National Historic Site

Edison Recordings of Gladys Rice -- Wile --

10/5/17 5836 A, B, C Just a voice to call me, dear -- The Riviera Girl (Kalman) (With Male Chorus) Passed and issued on 80381 listed 11/28/17 - 6/25/23. Dubbed onto cylinder 3459.

10/15/17 5846 A, B, C Since I first knew you (With Harvey Hindermeyer) Hold Edison.

10/29/17 5860 A, B, C Knit, knit, knit -- Jack O'Lantern (Caryll) (With Helen Clark and Marion Cox). Passed and issued on 80383 listed 11/28/17 - 6/6/24. Dubbed onto cylinder 3406.

10/31/17 5862 A, B, C A heart thats free. Passed Edison but not issued.

12/7/17 5913 A, B, C Give me the rightttto love you (With Vernon Dalhart) Hold Edison. There is a test of Take C on ED497.

12/12/17 5923 A, B, C Blue bird. Hold Edison.

12/20/17 5938 A, B, C Some day -- Her regiment (With Vernon Dalhart). Hold Edison.

12/28/17 5945 A, B, C Sister. Passed by Edison for Tone Test work. Dubbed onto cylinder 3496. (Note: Artist cards contain this note: "Will not give release.")

1/15/18 5968 A, B, C One day in June. Passed by Edison for tone test work. There is a test of Take C on ED606.

1/31/18 5990 A, B, C Silver Bell (Wenrich) (With Vernon Dalhart). Passed and issued on 50516 listed 1/17/19-10/31/29.

2/28/18 6039 A, B, C When you feel a little lonely (With Vernon Dalhart) Passed for tone test work. Dubbed onto cylinder 3527.

3/13/18 6061 A, B, C Sweet little buttercup (With Shannon Four) Rejected by Edison. There is a test of Take C on ED376.

4/4/18 6099 A, B, C Put me in my little bed (White) (With Chorus) Passed and issued on 80706 listed 12/1/21-8/21/25. Dubbed onto cylinder 3543.

4/5/18 6104 A, B, C Sweet Hawaiian moonlight (Klickmann) (With Marion Evelyn Cox). Takes A & B passed and issued on 80413 listed 7/23/18 - 11/21/27. Dubbed onto cylinder 3600.

4/11/18 6117 A, B, C I'll think of you -- Rainbow Girl (Hirsch) (With Vernon Dalhart). Passed and issued on 80427 listed 7/23/18 - 8/21/25. Dubbed onto cylinder 3532.

5/21/18 6184 A, B, C Lucia -- Sextette (Che ms frens) (As part of Metropolitan Sextette) Hold. There is a test of Take B on ED528?

7/9/18 6273 A, B, Hello Central give me no man's land. Held for Disc. Passed for Cylinder. Dubbed onto cylinder 3595.

7/16/18 6284 A, B, C Garden of my dreams. Held for Disc. Passed for Cylinder. Dubbed onto cylinder 3626.

8/30/18 6339 A, B, C Waters of Venice (Harry Von Tilzer) (With Vernon Dalhart) Passed and issued on 80463 listed 3/27/19 - 6/6/24. Dubbed onto cylinder 3776.

9/5/18 6348 A, B, C Your voice came back to me (Keithley) Passed and issued on 80464 listed 3/27/19 - 6/6/24. Dubbed onto cylinder 4105.

11/7/18 6449 A, B, C Till we meet again (Whiting) (With Vernon Dalhart) Passed and listed on 50512 1/15/19 - 10/31/29. Dubbed onto cylinder 3670.

2/17/19 6615 A, B, C Kisses (The sweetest kisses of all) (Cowan) Passed and issued on 80459 listed 3/3/19 - 6/25/23. Dubbed onto cylinder 3740.

3/6/19 6632 A, B, C In a kingdom of our own -- Royal Vagabond (Cohan) (With George Wilton Ballard & Chorus). Passed and issued on 80466 listed 4/10/19 - 6/25/23. Dubbed onto cylinder 3770.

3/21/19 6682 A, B, C Alabama lullaby (De Voll) (With Marion Evelyn Cox) Passed and issued on 80465 listed 4/3/19 - 10/31/29. Dubbed onto cylinder 3772.

5/1/19 6758 A, B, C Think love of me (Grey). Passed and issued on 80485 listed 7/7/19 - 11/21/27. Dubbed onto cylinder 3809.

6/25/19 6847 A, B, C We parted. (With Elizabeth Lennox, contralto) Rejected by Cronkhite.

7/11/19 6868 A, B, C Clouds have passed away. Hold Edison.

8/4/19 6897 A, B, C Like the lark (With Helen Clark) Rejected. There is a test of Take B on ED589.

9/8/19 6947 A, B, C We parted (Glover) (With Elizabeth Lennox) Passed and issued on 80499 listed 2/2/20 - 8/21/25.

10/10/19 6972 A, B, C Your eyes have told me so (Blaufuss). Passed and issued on Tone Test record 10/1/20. 80597 was later given general release and out out 11/21/27.

1/29/20 7137 A, B, C Dardanella (With Vernon Dalhart). Passed. Issued on cylinder 4042. There is a test of take C on ED203.

3/17/20 7223 A, B, C Alabama moon (G. H. Green) (With Xylophone obligato by G. H. Green). Passed and issued on 50659 listed 4/2/20- 8/21/25. Dubbed onto cylinder 4058.

3/30/20 7251 A, B, C One loving caress (Wenrich) (With Marion Evelyn Cox). Passed. Remade 5/25/20.

4/16/20 7293 A, B, C Pretty little Cinderella (With Marion Evelyn Cox). Rejected by Cronkhite.

5/13/20 7349 A, B, C Keep the love lamp burning -- Betty be good (Riesenfeld). Passed and issued on 50680 listed 6/30/20 - 6/25/23. Dubbed onto cylinder 4151.

5/17/20 7352 A, B, C Close to your heart -- Honey Girl (A. Von Tilzer) Passed and issued on 50681 listed 6/30/20 - 6/25/23. Dubbed onto cylinder 4096.

5/25/20 7251 F, G, H One loving caress (Wenrich) (With Marion Evelyn Cox) Passed and issued on 50947 listed 4/1/22 - 11/21/27. Dubbed onto cylinder 4073.

8/6/20 7482 A, B, C Sweet Luana (Zamecnik) (With Elizabeth Lennox) Passed and issued on 50701 listed 9/2/20 - 10/31/29. Dubbed onto cylinder 4153.

6/2/21 8041 A, B, C Sunnyside Sal (Kendis-Brockman) (Miss Rice provided a soprano obligato for this Vernon Dalhart recording). Passed and issued on 50818 listed 6/3/21 - 8/21/25. The record was rushed through processing and has the first dated use of a paper label on Edison Discs although 50813 was the first number with a paper label. (6/13/21)

11/23/21 8300 A, B, C When shall we meet again (Whiting) (With Lewis James, tenor). Passed by Edison and issued on 50887 listed 12/15/21 - 11/21/27. Dubbed onto cylinder 4476.

4/10/23 8916 A, B, C In the firelight gl ow (With Amy Ellerman). Rejected by Edison and Cronkhite. There are tests of Take A on ED1075, B on ED1074, C on ED1075.

7/31/23 9106 A, B, C Cry baby -- Helen of Troy (Kalmar-Ruby) (With Betsy Lane Shepherd, soprano). Passed and issued on 51227 listed 9/15/23 - 8/21/25.

The Remaining recordings were made electrically.

1/17/29 19018 A, B, C My man (Mon homme) (Willemetz-Charles-Yvain) Passed and issued on 52514 listed 2/15/29 - 10/31/29.

N709 N709 A, B Same selection. Passed and issued on 11032 July 1929 - 10/31/29.

2/7/29 19038 A, B, C I faw down an' go boom (Brockman-Stevens - B. B. B.) Rejected. Made over 3/8/29.

N729 A, B Same selection. Rejected. Made over 3/8/29.

3/8/29 19038 F, G, H I faw down an' go boom (Brockman - Stevens - B. B. B.) K Passed. and issued on 52540 listed 3/20/29 - 10/31/29.

N729 F, G, H Same selection. H take approved.

3/8/29 19087 A, B, C Floddin' along (Trent - De Rose - Robison). Passed and issued on 52540 listed 3/20/29 - 10/31/29.

N778 A, B Same selection. Rejected. Made over 4/3/29.

4/3/29 N778 F, G, H Floddin' along (Trent - De Rose - Robison). F, harsh, G Ref. H ok.

4/3/29 19140 A, B My melody man (Tobias-Clare-De Rose) Passed and issued on 52569 listed 5/1/29 - 10/31/29.

N833 A, B, C Same selection. A passed, B & C rejected. Passed and issued on 11032 July 1929 - 10/31/29.

5/29/29 19224 A, B Wake up! Chill'un, wake up! (Trent - Robison) A Rejected, B ok. Passed and issued on 52606 listed 6/19/29 - 10/31/29.

N928 A, B, C Same selection. A ok, B Ref., C ok.

5/29/29 19225 A, B To be in love (espesh'llly with you) (Turk-Ahlert) A rej., B ok. Passed and issued on 52606 listed 6/19/29 - 10/31/29.

N929 A, B, C Same selection. A & C ok, B Ref. Passed and issued on 114022 listed 8/6/29 - 10/31/29.

7/12/29 19292 A, B That's you baby. A ok, B rej. Made over 7/24/29

N1018 A, B, C Same selection. A, B, C rej. -buzzes. Made over 7/24/29.

7/12/29 19292 A, B That's you baby (With Billy Murray) A ok, B rej. Made over 7/24/29. Note Take A finally accepted and issued on 52642 listed 8/28/29 - 10/31/29.

N1018 A, B, C Same selection and artists. A, B, C rejected -buzzes. Made over 7/24/29.

7/24/29 19292 F, G That's you baby (With Billy Murray) F & G Rejected.

N1018 F, G, H Same selection and artists. F Ref. Weak, G. Ref. Weak, H Ref. bad.

Edison Recordings of Gladys Rice -- Wile --

8/21/29 NL081 A, B, C Gams from "On with the show" (As a member of the Edison All-Star Ensemble) - Part I. A, B (bad blind), C ok. Passed and issued on 14060 listed 9/24/29 - 10/31/29.

8/21/29 NL082 A, B, C Same -- Part II. A Rejected - slam, B & C ok. Passed and issued on 14060 listed 9/24/29 - 10/31/29.

9/19/29 N1140 A, B, C Say it with a solitaire (With Walter Scanlan) A ok, B & C ok, weaker.

(Note: All Edison recording activity ceased on Saturday, October 19, 1929 and all shipments ceased by October 31, 1929.)

ISSUE INFORMATION

Cylinders

2736 from disc master	4076	3301 from disc master	5550
2759 ditto	4123	3308 ditto	5368
2775 ditto	4196	3359 ditto	5605
2788 ditto	4222	3401 ditto	5818
2813 ditto	4243	3406 ditto	5860
2857 ditto	4375	3459 ditto	5836
2867 ditto	4344	3496* ditto	5945
2880 ditto	4500	3527* ditto	6039
2900 ditto	4488	3532 ditto	6117
2964 ditto	4804	3543 ditto	6099
2991 ditto	4847	3596 ditto	6273
3017 ditto	4950	3600 ditto	6104
3019* ditto	4913	3626 ditto	6284
3038 ditto	5027	3670 ditto	6449
3059 ditto	5022	3740 ditto	6615
3061 ditto	4995	3770 ditto	6632
3062 ditto	5009	3772 ditto	6682
3063 ditto	5057	3776 ditto	6339
3064 ditto	5056	3809 ditto	6758
3068 ditto	5069	4942* ditto	7137
3076 ditto	5026	4058 ditto	7223
3078* ditto	5082	4073 ditto	7251
3094 ditto	5179	4096 ditto	7352
3137 ditto	5151	4105 ditto	6348
3151* ditto	5178	4151 ditto	7349
3178 ditto	5168	4153 ditto	7482
3243* ditto	5561	4476 ditto	8300
3297* ditto	5661		

(Note: Asterisk indicates issue only as cylinder)

Discs (50,000 Series)

50297 matrix	4076/ Harry Mayo & Harry Tally (3916)	
50330 "	4243/ George Wilton Ballard 4257	
50341 "	4375/ Walter Van Brunt 4240	
50371 "	4847/ Elizabeth Spencer 4786	
50373 "	4804/ Walter Van Brunt & Chorus 4696	
50384 "	5022/ Walter Van Brunt & Chorus 5021	
50385 "	4995/ 5009	
50386 "	5026/ Elizabeth Spencer 4987	
50387 "	4913/ 4950	
50389 "	5056/ 5057	
50394 "	5027/ Harry Mayo & Harry Tally 4928	
50415 "	5179/ Irving Kaufman & Chorus 5182	
50419 "	5151/ Helen Clark & Chorus 5233	
50512 "	6449/ Arthur Fields and Male Chorus 6513	
50516 "	5990/ Ada Jones and Billy Murray 6389	
50659 "	7223/ Louise Terrell & George Wilton Ballard 7136	
50680 "	7349/ Helen Clark & Joseph Phillips 7399	
50681 "	7352/ Helen Clark 7370	
50691 "	5069/ Vernon Dalhart 5463	
50701 "	7482/ Waikiki Hawaiian Orchestra 7245	
50818 "	8041/ Premier Quartet 8042	
50887 "	8300/ Lewis James 8273	
50947 "	7251/ George McFadden 5558	
51227 "	9106/ Lewis James 9102	
52514 "	19018/ J. Donald Parker 19017	
52540 "	19038/ 19087	
52569 "	19140/ Vaughn De Leath 19161	
52606 "	19224/ 19225	
52642 "	19292/ The New Yorkers 19269	

Needle Cut Issues (Lateral Cut)

11,000 Series

11032 " N709/N833

14,000 Series

14022 " N929/Frank Munn N932
14060 " NL081/NL082

Discs (80,000 Series)

80279 matrix	4123/ Helen Clark and Joseph M. Phillips 4135	
80280 "	4196/ George Wilton Ballard, Frederick Wheeler & Chorus 4124	
80281 "	4227/ Frederick Wheeler 4225	
80306 "	4488/ 4500	
80354 "	5550/ Vernon Dalhart 5499	
80381 "	5836/ Rachel Grant & Billy Murray 5842	
80382 "	5810/ Jaudas' Society Orchestra 5819	
80383 "	5860/ Jaudas' Society Orchestra 5870	
80384 "	5781/ Vernon Dalhart 5569	
80387 "	5818/5605	
80397 "	5168/ Ralph Errols 5841	
80413 "	6104/ Metropolitan Quartet 5415	
80427 "	6117/ Jazzarimba Orchestra 6133	
80459 "	6615/ Vernon Dalhart 6620	
80463 "	6339/ Betsy Lane Shepherd & Marion Evelyn Cox 6649	
80464 "	6348/ Thomas Chalmers 6233	
80465 "	6682/ Metropolitan Quartet 6681	
80466 "	6632/ Leola Lucey & Charles Hart 6656	
80485 "	6758/ George Wilton Ballard 6759	
80499 "	6947/ Leola Lucey & Mixed Quartet 6860	
80519 "	5527/ Criterion Quartet 4941	
80597 "	6972/ Vernon Dalhart & Chorus 5582	
80706 "	6099/ Delphine March 7277	

The Edison Recordings of Rachel Grant (Pseudonym of Gladys Rice)

All recordings made in New York City. (Note Unless noted all selections are duets with Billy Murray)

11/23/16 5174 A, B, C I'll make you want me (Long-Pelham). Passed by Edison and issued on 50398 listed 1/9/17-11/21/27. Dubbed onto cylinder 3098. There is a test pressing of Take C at the Edison National Historic Site.
12/12/16 5207 A, B, C What do you want to make those eyes at me for. Passed by Edison for tone test work but only issued on cylinder. Dubbed onto cylinder 3121.

1/26/17 5324 A, B, C I'm so busy -- Have a heart (Kern). Passed by Edison and issued on 50434 listed 3/5/17-6/25/23. Dubbed onto cylinder 3179.

1/26/17 5325 A, B, C You said something -- Have a heart (Kern). Passed by Edison and issued on 50435 listed 3/5/17 - 6/6/24. Dubbed onto cylinder 3300.

3/22/17 5466 A, B, C Nesting time -- Oh boy! (Kern). Passed by Edison and issued on 50407 listed 5/11/17 - 6/6/24. Dubbed onto cylinder 3295.

5/23/17 5590 A, B, C Wonderful girl, good night. Held in terms of disc but passed for cylinder. Dubbed onto cylinder 3318.

9/20/17 5796 A, B, C All inned is just a girl. Held in terms of disc but passed for cylinder. Dubbed onto cylinder 3411.

10/11/17 5842 A, B, C Bungalow in Quogue -- Very good, Eddie (Kern) Passed by Edison and issued on 50381 listed 11/28/17 - 6/25/23. Dubbed onto cylinder 3391.

2/14/18 6020 A, B, C I'm going to follow the boys (Monaco). Passed by Edison and issued on 50474 listed 3/26/18 - 6/25/23. Dubbed onto cylinder 3477.

4/25/18 6143 A, B, C Old maid blues (Solo recording). Rejected by Edison and Cronkhite. There is a test of Take C on ED651.

7/23/18 6303 A, B, C Oui, oui, Marie (Fisher). Passed by Edison and issued on 50476 listed 11/12/18 - 6/25/23. Dubbed onto cylinder 3596.

10/10/18 6406 A, B, C For love -- Fiddlers three (Johnstone). Passed for disc but not issued until later. 50810 listed 5/27/21 - 10/31/29. Dubbed onto cylinder 3693.

11/12/18 6454 A, B, C After you've gone (Creamer-Layton). Passed by Edison and issued on 50501 listed 12/13/18 - 6/25/23. Dubbed onto cylinder 3666.

11/26/18 6478 A, B, C Madelon (Solo recording). Rejected by Edison and Cronkhite. There is a test of Take B on ED441.

11/29/18 6482 A, B, C Say it again (Greer). Passed and issued on 50601 listed 10/1/19 - 6/25/23. Dubbed onto cylinder 3694.

3/7/19 6655 A, B, C Jazz baby (Jerome). (Solo recording.) Passed by Edison and listed on 50536 4/10/19 - 11/21/27. Dubbed onto cylinder 3760.

4/24/19 6745 A, B, C You're making a miser of me (Ball) (Solo recording.) Passed by Edison and issued on 50571 listed 7/7/19 - 6/6/24. Dubbed onto cylinder 3847.

5/2/19 6760 A, B, C I'm not jealous (But I just don't like it) (Nelson-Mayo). Passed by Edison and issued on 50572 listed 7/7/19-11/21/22. Dubbed onto cylinder 3812.

2/6/20 7150 A, B, C When my baby smiles at me (Munro). Passed by Edison and issued on 50651 listed 3/17/20 - 6/25/23.

2/27/20 7189 A, B, C Left all alone again blues -- The night boat (Kern) (Solo recording.) There was no disc issue. Dubbed onto cylinder 4017.

3/25/20 7244 A,B,C,D Oh! How I laugh when I think how I cried about you (White). Passed by Edison and issued on 50687 listed 6/30/20 - 8/21/25. Dubbed onto cylinder 4048.

4/2/20 7261 A, B, C Marion. Hold for Disc. Passed for cylinder. Dubbed onto cylinder 4065.

4/5/23 8910 A, B, C My old girl (Shannon) (With Eugene Harold, tenor) Passed by Edison and Cronkhite and issued on 51159 listed 5/22/23 - 5/19/26.

ISSUE INFORMATION

Cylinders (A*erisk indicates issue only as cylinder.)

3098 from disc matrix	5174	3666 from disc matrix	6454
3121* ditto	5207	3693 ditto	6406
3179 ditto	5324	3694 ditto	6482
3295 ditto	5466	3760 ditto	6655
3300 ditto	5325	3812 ditto	6760
3318* ditto	5590	3847 ditto	6745
3391 ditto	5842	4017* ditto	7189
3411* ditto	5796	4048 ditto	7244
3477 ditto	6020	4065* ditto	7261
3596 ditto	6303		

DISCO-ING IN GEORGE BLACKER

Technicalia - Styli Revisited

Many long moons ago, I wrote in this journal about the many virtues of the custom styli produced by International Observatory Instruments of Nashville, Tennessee. It was a most unwelcome surprise to me to learn, in the winter of 1975, that they were discontinuing the production of their styli. Rising costs and increased difficulty in getting component parts necessitated the move, according to Dr. Robert Hardie of IOI. A small remaining stock of Edison and Pathe styli was on hand at that time, he said, but once these were sold out, IOI's foray into the field of custom styli for the collectors of antique records would be over.

I have held off announcing this sad news for reasons: (a) some of you must already know it if you've written to IOI recently, and (b) I wanted to see what could be done about locating a source of replacement styli. Also, I wanted to see what, if anything, could be done for those of you who have not bought the IOI styli and a Shure cartridge, but still want to get the best possible results from old records.

Actually, I can't claim full credit for what I'm about to say here. My own letters to four different styli producers having been ignored, I turned to Mr. Robert Long, Audio-Video editor of "High Fidelity", with whom I collaborated on an article on how best to play old records on new-fangled equipment (cf. the April '73 issue of that publication for the results), and asked him whether he could try them. I reasoned that he might get more attention from these people, being editor of a national magazine, than I could as just a concerned collector. He did get some results, and here they are:

1. Nobody wanted to be bothered to make replacement styli for the Shure cartridges. This included Shure, who seemed to feel that in offering a 2.7 mil conical 78 rpm stylus, they'd done all that was necessary. Styli for Edison and Pathe discs, or cylinders? Get lost, Charley!
2. Replacement styli for the Shure cartridges can be had from Expert Pickups, Ltd., P. O. Box 3, Ashpead, Surrey KT21, 2QD, England. Write to them for prices and further information.
3. For such collectors as haven't bought the IOI equipment, but want to go the custom-styli route, Pickering & Co., Inc., Sunnyside Blvd., Plainview N. Y. -11803, will custom-grind styli to the non-standard dimensions required by collectors, for a price ranging from \$25.00 per stylus to \$50.00, according to the complexity of the operation. These can be had to fit any current model of Pickering or Stanton cartridges. You are advised to write to Mr. Ray Bennett at Pickering for further details. Be Sure, when doing so, to specify the model of cartridge you have or plan to get. To repeat and emphasize: these styli are available ONLY for current models of Pickering or Stanton cartridges.

When I first wrote about the IOI styli and waxed ecstatic on their virtues and their ability to play just about anything with grooves in it, I stated that the truncated stylus could get satisfactory results from "bad pressings" without exception.

In the light of subsequent experience, I have found it necessary, not to retract the claim, but to qualify it a bit. I have encountered a few "bad pressings" that didn't play well with the truncated stylus. One such was an Earl Hines QRS (not my own, I must admit), a second was Perfect 14774 by the Red Heads and a third was a red label Gennett of relatively little musical interest. However, this was no cause for despair, because I soon discovered that I could get these stinkers to play beautifully by using the Edison stylus -- with the cartridge phased for lateral monophonic reproduction, of course. Apparently the grooves on these records were enough oversize that even the truncated stylus couldn't track them, but the Edison stylus did a great job. I still swear by the truncated stylus as being able to do a good job on most lateral 78's, but I must now add a recommendation that the Edison be kept in reserve for the occasional "hard case", in addition to its being useful for playing Edison discs and four-minute cylinders.

Some specialists make a big thing of having a large collection of custom styli on a wide variety of sizes, which they use on different old records. This is probably well and good, since most such people have ample funds to work with. We collectors who may not have that much money to spread around have to cut corners a bit here and there, obviously. Whatever we save on styli can be better used to buy Jelly Roll Morton Autographs! I'm firmly convinced myself that three styli will solve all your 78 playback problems quite adequately. ADD an LP stylus and you're in like Flynn. I might mention while

on the subject of styli that I don't have exact dimensions for the three styli that IOI used to make, so cannot at this time cite any specs that you can pass on to Expert Pickups Ltd, or Pickering. When and if I do get this information, I'll see to it that it's duly published here.

I'd like also to pass along another suggestion on an additional use for the Pathe stylus, which I didn't discover until some time after I'd written the earlier article. I'd had a couple of those pregrooved plastic RCA Victor home recording discs sitting on my shelves for some time, and I wondered more than once why I couldn't seem to get anything out of them but a faint whisper, even though they seemed to show rather heavy sound modulations. I never worried too much about it, as the musical contents of most such records I'd encountered were far from impressive. Some time after I found my discs, I found one of the original steel record-playback needles that RCA made for use with those records. I noticed, upon inspecting it, that its tip was quite blunt and rounded, somewhat resembling a Pathe ball sapphire stylus. Oddly enough, I didn't immediately make the necessary association of ideas, but some months later, when I was in a mood to experiment with the Victor home recordings some more, I bethought me -- belatedly -- of that old steel needle. What would happen, I wondered then, if I used the Pathe stylus on these things? Would this not simulate pretty closely the original conditions under which these discs were recorded and reproduced? I tried the Pathe stylus, and the useable signal level jumped markedly. I must say frankly that the sound from these records is still indifferent at best. Quality is rather variable according to the expertise of the original operator, and the surface noise is very distracting, even in a disc that

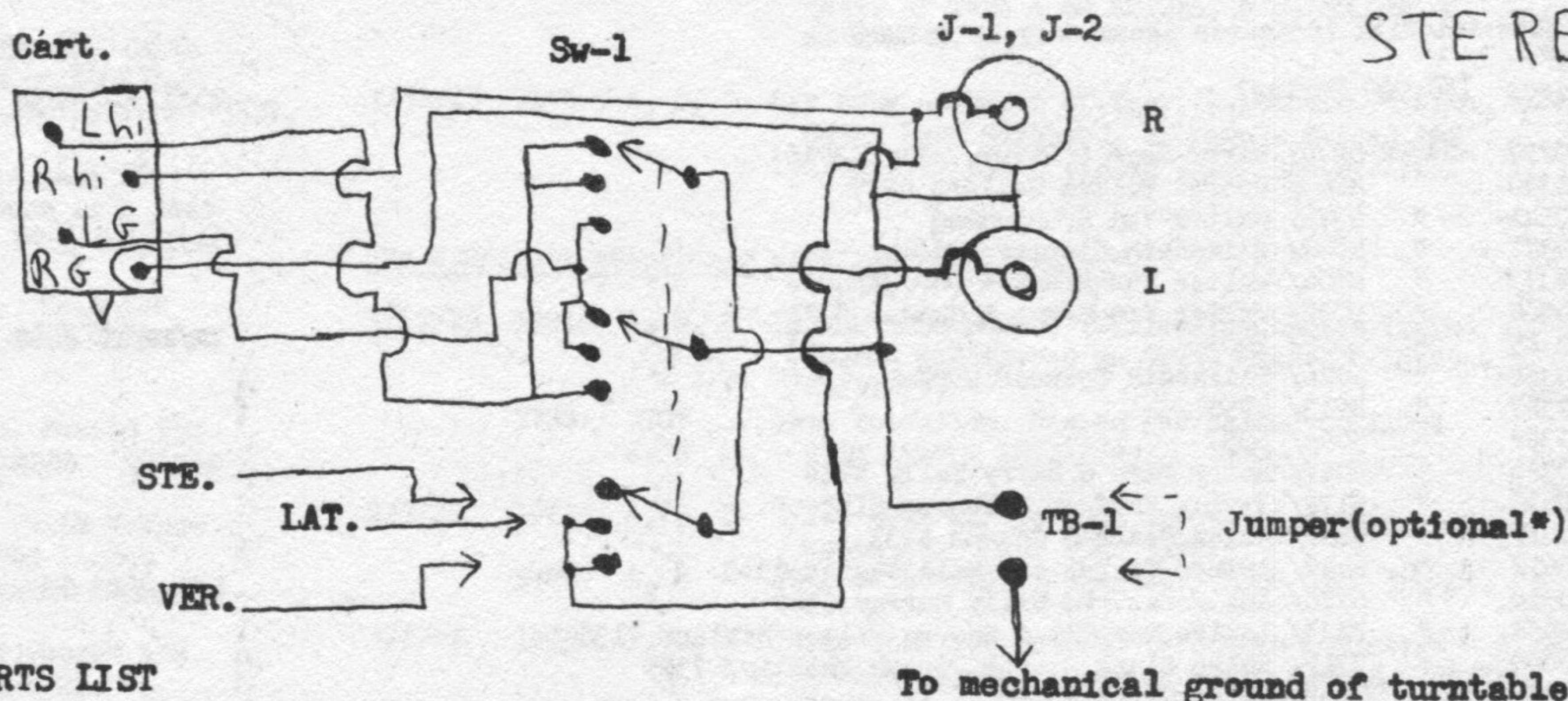
looks N-. Despite these reservations, I can say that the improvement over what could be got from these records with ordinary 78 rpm styli is appreciable. Examination of the record under a magnifying glass, along with a bit of thought, makes the reason for this clear. When these blanks were recorded originally, the blunt needle did not cut away plastic to form a groove; rather, it deformed the plastic of the upper parts of the groove walls, creating the audio modulations. Since the records were reproduced with the same blunt steel needle, it rode close to the tops of the grooves, tracking those modulations. A modern-day 2.5 or 2.7 mil 78 rpm stylus would be tracking the grooves of the disc somewhere below the area where most of the sound had been recorded. Hence the poor reproduction.

I have yet to encounter anything of much musical value on these home recording discs, but that doesn't mean there isn't something, somewhere, waiting to be transferred to tape; it just means I haven't been lucky. If someone else has been lucky, and has, let's say, a complete broadcast by King Oliver on those RCA discs, I'm only too glad to pass along to him this suggestion on how to get the best possible sound from them. I expect nothing in return, except perhaps a dub of the tape (hint, hint).

A final note: when I first drew the diagram of a circuit whereby the stereo cartridge (be it Shure or whatever) could be electrically connected to play lateral monophonic, vertical monophonic or stereo records, I suggested the use of interchangeable plugs that could be inserted into a small socket. Since then, I have devised a simple switching circuit that accomplishes the same thing much more conveniently. There are two notes of caution I must sound concerning it: (a) if you use a Shure M-44 stereo cartridge, you must remember that it is not designed to play the new CD-4 discrete quadraphonic

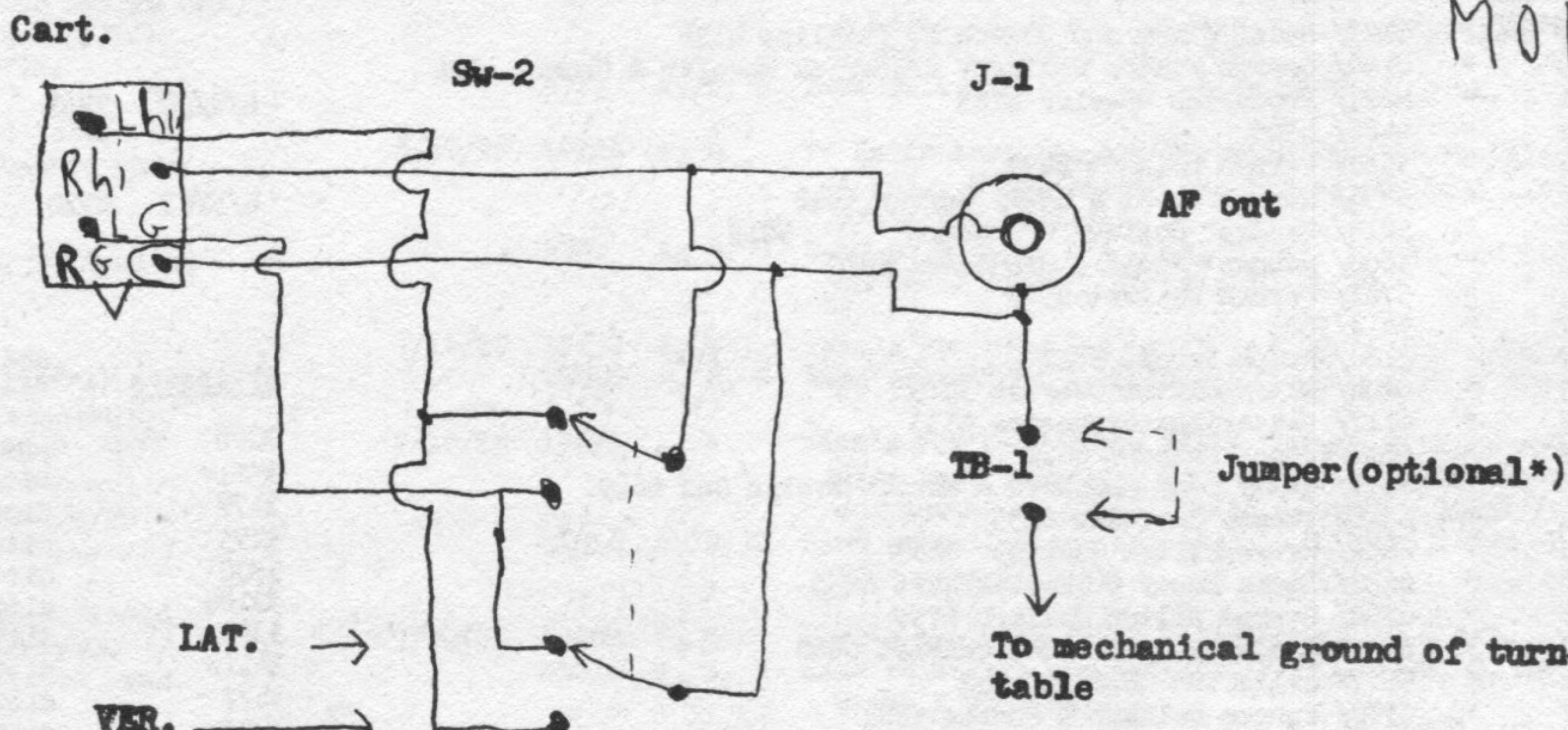
(Continued page 10)

LATERAL/VERTICAL PHASING CIRCUITS FOR USE WITH STEREO CARTRIDGES, PARTICULARLY THE SHURE M44, AS USED WITH IOI CUSTOM STYLI -- STEREO AND MONO VERSIONS



PARTS LIST

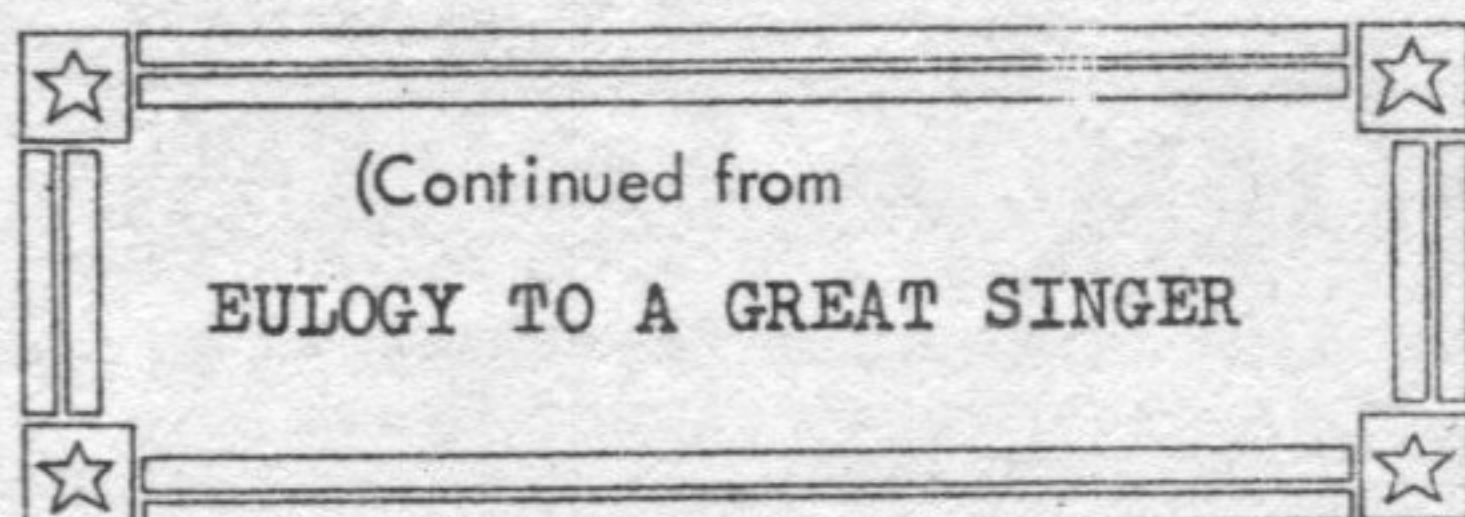
1. Cart. - Shure M-44 (N.B.: case is grounded to RG)
 2. Sw-1: Centralab PA-1007, 3 position, 3 pole non-shorting, or equivalent type
 3. Sw-2 (in mono ckt.): any suitable DPDT
 4. J-1, J-2: RCA phono jacks (N.B.: single jack only needed for mono ckt.)
 5. TB-1: 2 terminal barrier strip, mounted on outside of motorboard at rear
- *NOTE RE GROUNDING CONNECTIONS AT TB-1: This arrangement permits grounding of the turntable either through the shield of the audio cable or via an external ground lead, at user's option. Use ONLY if tonearm wiring is completely isolated from ground.



BUDDY CLARK

A BIO - DISCOGRAPHY

by **R.E.M.(Bob)Gottlieb**



Testimony of
MR. ALBERT STEARNS
formerly of the
West End House, Boston

This is Albert Stearns of Boston, who perhaps was as close to BUDDY CLARK as anyone can be found. I had the privilege of knowing this talented boy from the beginning, when he sang in minstrel shows at the West End House, a boys club in Boston, which still has its existence today. He got his start as an entertainer and singer there.

He later went on, not exactly through my influence, but I was close enough to him that he wanted me to remain so. His first engagement in to show business was for the I. J. Fox Company, for which he sang three times a week. This goes back to the year 1929, at age 17, and he started his radio series for the nominal sum of \$85.00 a week. Of course, that was a lot of money in those days, and he was unusually good on the show and had a very wide audience following and was a hit from the beginning. It was my pleasure to be with him at every interval - not only in the actual shows - but at the rehearsals. These rehearsals were held at the Hotel Statler, here in Boston. His band leader at that time was a fellow prominent in musical circles, Rakoff, and was termed "Rakoff and His Magic Violin."

BUDDY was a regular clown, and at many of the rehearsals, he would turn the lights on the musicians and this drove Rakoff crazy! However, he had such a fondness for BUDDY, that BUDDY could do no wrong with him! Mr. Rakoff thrilled to be playing for BUDDY and with him, because even at this early stage, the talent was so pronounced and so great, that Rakoff said that this boy was going to go far.

From the I. J. Fox Fur program with whom he stayed for several years, he knew his place was in New York which was the market then for name bands and singers on radio. His first meeting in New York was with Lud Gluskin's orchestra, which many may recall. I believe it was Lud Gluskin who recommended BUDDY to the Carnation "Contented Hour" with Percy Faith being the orchestra leader at that time. The announcer was Ralph Edwards who later on had his own radio show "This is Your Life" which ran for many years later on television, too. It was a very popular show.

In 1934, BUDDY began to hit his stride into popularity in New York City and had made a number of recordings with Lud Gluskin's orchestra and also a few with the Benny Goodman's Orchestra. These recordings are still being played on radio today.

I recall an instance when BUDDY unfortunately was bothered with a bad case of ulcers. He had just gotten out of the hospital with a siege of bleeding ulcers and his show had to go on that night. Having traveled to New York at that time to see BUDDY who was at his home quite ill. Nevertheless, he insisted on doing the show and so we got into a cab and went to the "Contented Hour" studio. BUDDY was a very nervous artist but once he got before the mike, nothing could stop him and he was just great. That night he did a show which was unbelievable, considering the condition he was in. Prior to the start of the show while we were backstage and BUDDY was quite ill, he was pacing up and down sucking on ice, and he said to me: "I don't know how I'm going to do this show!" I told him: "Don't worry. You'll do this show like you've done all of your shows - just like the trouper you are." Sure enough, he did a magnificent show, went right back home afterwards. Shortly thereafter, he went back to the hospital again.

I can also remember back a number of years when BUDDY and I, along with another friend, namely Joe Barron, who were inseparable at the time. Of course it seemed to me that I was with BUDDY CLARK seven days a week whether it was at rehearsals or at his show, or in a night club. He knew I was always in the wings if he needed me.

This particular night I recall, we had been visiting with friends and we decided to visit the Georgian Club, a popular place for crowds to gather. We had coffee and toast or what have you. It was late in the evening and we decided to leave for home. Just as we went through the front door into the sidewalk, the manager was on our back. He said to BUDDY "You took a set of salt and pepper shakers!" BUDDY said: "What do you mean we took a set of salt and pepper shakers?" BUDDY wasn't taken too easily with that and so he said: "We wouldn't take a salt and pepper shaker set."

BUDDY was taking a pre-law course at Northeastern at the time and he knew something about the law and suggested to the manager that he call the police or take him in. He felt this would strengthen his case which he later pursued against the cafe. The manager was just as smart as BUDDY, so he said: "No! You took it and you ought to give it back!" After much haggling, he didn't call the police, and we left the scene.

Shortly after, we decided it would be a good idea to sue the chain for slander. We engaged the services of two of the best lawyers at that time and sued the cafe. We had our day in court and with a jury. When the jury got through deliberating the case, they came back and rendered a verdict in our favor, awarding us each \$2.00. This was quite a letdown for us as we had thought we would come away with a few thousand dollars! This was indeed quite an experience for us.

BUDDY in his younger days also took up playing an instrument, like most kids in that day, playing a piano or violin. BUDDY played a clarinet and a saxophone and although he wasn't too bad at it, he stayed with it long enough to learn and know music. Unlike many artists who to the present day can't read a note, BUDDY knew music, and could read it. His phraseology was unbelievable and some of the old-time and present-day crooners will attest to, there was nobody like this fellow once he got on the air to sing. He was just terrific. His phrasing was excellent, and his expression and interpolation of a song was just beautiful. He had a tear in his voice as had Al Jolson - as many know. He had that same quality.

Being so close to BUDDY and his not knowing what to do with his money, once he hit a little bit of success, it seemed the wise thing to do was to suggest that he open a savings account. I got his entire pay in those days, so each week I would put away \$10 or \$15 a week, whatever I could swaggar from him. Then, I opened up his first checking account for him.

Shortly thereafter, he married Louise Hitz, and I was in New York at the time, and BUDDY was in a turmoil as Mr. and Mrs. Hitz did not want Louise to marry BUDDY who was a singer and musician. BUDDY had not received their blessings, as he had hoped. I called him that afternoon and he told me to come over to the New Yorker to talk to me about the matters. He was frantic, and he said that they were going to run away to Harrison, New York, to get married. He wanted me to go with them, the three of us running through the New Yorker lobby, with the house detective chasing us!

Instead of us getting into a cab, a short distance away was a Jewish Temple. We went in seeking the Rabbi there. We asked the Rabbi if he would marry BUDDY and Louise. He said that he could not marry them until Louise - of another faith - go through a certain amount of study to become a Jewess. He couldn't marry her into the Jewish faith, he said.

Well, BUDDY and Louise were very disappointed so we took a train to Boston that day which was a Thursday. On Saturday, they went to Harrison, where they were married. This was BUDDY's first wife.

BUDDY CLARK was a fine athlete. As a matter of fact whatever he set out to do, he had to be letter-perfect. He was an excellent catcher and a pretty good basketball player. At BUDDY's very inception into show business, I think he was introduced and handled by John Liner, whose brother Sam Liner had a very popular band; and at the time, played at the Mayfair Club a night club which was well known in the city of Boston. Sam had his band there and BUDDY did the vocals, and himself became very popular. I think that BUDDY became disenchanted with his handling by the Liners. I guess they were trying to take advantage of him, and so he pulled away from the Liners.

Shortly thereafter, he started with the I. J. Fox Fur Company and while on the air there, he decided and agreed to dub in his voice in the motion picture "Wake Up and Live" and was commissioned to dub in for Jack Haley, also the star of the film. With him was Ben Bernie's orchestra and Walter Winchell, both very popular at that time.

I recall that every song was a hit song and BUDDY did such a good job on them. The movie itself was fairly successful too. After the completion of the movie, BUDDY came back to Boston and he immediately got in touch with me and we had lunch together. He told me at that time that the casting director was very angry at BUDDY because he admonished BUDDY not to let it be known that he had dubbed in his voice for Jack Haley in the movie. BUDDY was blamed for spreading the rumor that he did the actual singing. BUDDY had intended to remain in Hollywood, but this episode with the casting director almost wound up with BUDDY punching him in the nose. BUDDY was very impulsive and headstrong and when he thought people weren't doing right by him, he would flare up into a fit of rage. He was quick to forget, but this was not a plus for him. BUDDY left the making of the movie, the casting director got word around to the studios, telling them not to

hire this boy BUDDY because he was hard to work with. This was of course not the last experience he had in Hollywood, and went back there later and did several guest shots there.

BUDDY CLARK was really a "Johnny-on-the-spot" fellow as he used to take my wife and I out to night spots and restaurants and always was available whenever he could help us. He was the only one in our group who had a car and he would pick up my wife, bring her into New York and we all would go out two or three times a week. If he liked you, and respected you, there wasn't anything he wouldn't do for you. It was so wonderful to be in his company and we always had a good time together.

Three days before BUDDY's death, I was privileged to be with a writer for Screen Magazine. They had asked me to get in touch with this writer and I met him in the Russell Hotel at 37th and Park Avenue, and for almost three hours giving him background experiences and incidents with BUDDY and his life. The story for the magazine never went to print as they only wrote about live entertainers.

(Continued page 10)

Buddy Clark (Continued) R.E.M. (Bob) Gottlieb

Another incident with BUDDY involved was when he was working in his father's tailor shop, picking up and delivering, and doing odd jobs around the shop. He had a guest spot at the Metropolitan Theatre at this particular time (now known as "Music Hall" of Boston). It had some 2000 seats. I recall that he got off the truck, dressed in working clothes, for a singing engagement at the theatre. Serge Koussevitski, the very fine Symphony Conductor, had engaged BUDDY to assist him at this time, as a guest of the Theatre. BUDDY packed the theatre, as many of his friends were present, faithful in their following, and in their loyalty to BUDDY. There were no vacant seats this day and he was a tremendous hit.

BUDDY was such a vibrant person and had such a pleasing personality - he loved life and lived it to its fullest. In the short span of the life he lived, he gave the impression that he was enjoying his work as much as were the many who listened to him sing, and the close-knit fellowship he had with his many friends.

On one of my visits to New York to see BUDDY, I stayed all night with him at the Hotel he was staying at. I awoke around 7:00 A.M. the next morning to hear someone singing operatic arias and I said to myself: "What radio station is playing operatic arias this early in the morning?" In a minute or two, I got out of the bed and went to the bathroom when I opened the door - there stood BUDDY CLARK shaving while HE was singing those operatic arias! He was truly great, and could have had a great career in this type of music.

When BUDDY first got to New York, he settled in a summer resort, in Deal, New Jersey. He wasn't earning too much money, but he was very generous and liberal with his money. He was very good when it came to doing benefits. He'd do benefits for charity. To me, it was a privilege to not only claim BUDDY as one of my best friends, but to work with him, to give him advice when he asked for it and to follow his success to fame and fortune.

comments to Bob Gottlieb, 2008 Dutton Ave., Waco Texas 76706.

DISCO-ING IN Blacker (Continued)

records, so if you're planning to play these, it might be better to use a different arm altogether. Many turntables can accommodate more than one arm, especially the better manual types. If you want to try interchangeable cartridge shells in a common arm, you're welcome to do so, but I cannot guarantee what effect the switching circuit may have on quadrasonic reproduction. The CD-4 records have a high-frequency "carrier" wave, in the vicinity of 50 KHz., recorded in them, and it is just possible that the switching circuit may introduce enough stray capacitance into the circuit to attenuate this high-frequency signal undesirably. If you're lucky, the use of short leads and low-capacity audio cables between turntable and preamplifier may save your bacon. The second precaution(b) is that if you use a cartridge other than the Shure M-44, you must be sure that, if the mu-metal shield around the cartridge is grounded to one channel, that channel, whichever one it is, should be the one whose electrical relationships remain unchanged through all settings of the mode switch. On the Shure, the case is grounded to the right channel, but this may not be standard with all cartridges. Note also that the stereo version of the switching circuit feeds the lateral or vertical monophonic output of the cartridge simultaneously to both channels of stereo sys-

tems, thereby eliminating any need to use the mode switches on the stereo amplifier--if, indeed, it has any at all. I've built five of these switching circuits so far and everyone for whom I've done it has been satisfied. Now, go and grab up those Red and Miff's Stompers sides on Edison; you can hear 'em!

Watch for further ramblings and maunderings in future issues...

LAST MINUTE ADDENDUM

Since I wrote the rest of this column, it has come to my attention that an American source of replacements for the 101/Shure styli has been discovered after all, thanks (apparently) to the efforts of Bob Long of "High Fidelity". If you need such replacements, contact Mr. E.J. Marcus at Dixie Diamond Tool Co., 6875 SW 81st, Miami Florida 33143. Prices will range from \$30.00 to \$50.00 per stylus.

I have also been asked to include a plea for help. A numerical catalog and master listing of Zonophone records is nearing completion, and the compiler still lacks certain catalog numbers, matrices and titles. If you think you can help, contact Bill Bryant, 1046 Congress Street, Portland Maine 04102. Even one missing master number will help the CAUSE! comments to George Blacker 48 Foote St., Cheshire Ct. 06410

PLAZA Carl Kendziora (8179 to 8222) 5000 Series (cont'd from RR 135/6)

Given are MASTERS, TUNE TITLES, ARTIST CREDITS and DATES.
LISTING began in RR 36, JULY 1961

8179-Do You Still Remember
8180-Down In The Hills
8181-Never No Mo' Blues
8182-Wond'ring What's Become Of You
8183-Twilight Dreams (Of You)
8184-In The City Of Smiles And Tears
8185-Jeannine (I Dream Of Lilac Time)
8186-Just A Kiss In The Moonlight
8187-Georgia Lullaby
8188-Talkin' To Myself
8189-Sonny Boy
8190-Here's That Party Now In Person
8191-The Prune Song
8192-I Never Kissed A Baby Like You
8193-That's What Puts The "Sweet" In Home Sweet Home
8194-Just Another Night
8195-Just A Night For Meditation
8196-I Found You "Out" When I Found You "In" Somebody Else's Arms
8197-Roses Of Yesterday
8198-Ten Little Miles From Town
8199-There Is No Tomorrow (So Live Me Today)
8200-Georgia Lullaby
8201-Twelve O'Clock Waltz
8202-Forever
8203-You're In Love And I'm In Love
8204-It Goes Like This (That Funny Melody)
8205-High Up On A Hill Top
8206-Some Little Someone
8207-You Is Wrong (Part 1)
8208-You Is Wrong (Part 2)
8209-Espana Waltz
8210-(My Treasure) Tesoro Mio
8211-I Can't Give You Anything But Love
8212-Then Came The Dawn
8213-Sweet Little Old Lady
8214-The Girl That You Betrayed
8215-The Porto Rican Storm
8216-An Old Man's Story

-Robison- Luther -9/7/28
-Robison- Luther -9/7/28
-Francis Luther -9/7/28
-Hollywood Dance Orchestra -9/11/28
-Hollywood Dance Orchestra -9/11/28
-Hollywood Dance Orchestra -9/11/28
-Harold Lambert -9/12/28
-Harold Lambert -9/12-28
-Harold Lambert -9/12/28
-The Rounders -9/12/28
-The Rounders -9/12/28
-The Rounders -9/12/28
-Ernie Golden & Orchestra -9/13/28
-Ernie Golden & Orchestra -9/13/28
-Ernie Golden & Orchestra -9/13/28
-Ernie Golden's Orchestra -9/14/28
-Radio Imps -9/20/28
-George Beaver -9/14/28
-George Beaver -9/14/28
-Radio Imps -9/20/28
-George Beaver -9/14/28
-Imperial Dance Orchestra -9/18/28
-Dixie Marimba Players -9/19/28
-Dixie Marimba Players -9/19/28
-Dixie Marimba Players -9/19/28
-Lou Gold & Orchestra -9/21/28
-Lou Gold & Orchestra -9/21/28
-Lou Gold & Orchestra -9/21/28
-H. T. Roberts -9/24/28
-H. T. Roberts -9/24/28
-Adrian Schubert's Concert -9/25/28
-Orch. -9/25/28
-Nancy Walker -9/26/28
-Nancy Walker -9/26/28
-Bob Kackley -9/28/28
-Bob Kackley -9/28/28
-Francis Luther -9/28/28
-Francis Luther -9/28/28

PLAZA 5000 Series cont'd

8217-Where The Silv'ry Colorado Wends It's Way -Francis Luther -9/28/28
8218-Where The Sunset Turns The Ocean's Blue To Gold -Francis Luther -9/28/28

8219-Mississippi Mud -Radio Imps -9/28/28
8220-Sleep Baby Sleep -Ernie Golden's Orchestra -10/1/28
8221-Querida (Sweetheart) -Ernie Golden's Orchestra -10/1/28
8222-Why? -Ernie Golden's Orchestra -10/1/28
(To Be Continued) comments to Carl Kendziora, Salem Rd., RFD 2, Pound Ridge NY 10576

MAURICE-CHEVALIER Part 5 on LP AND Cassettes ANTHONY ROTANTE Reel To Reel

12"/30cm Pickwick SPC3161
" Pye (E) NPL28015
10"/25cm Polydor (Fr) 530004
" " 530015
See MGM/Polydor
12"/30cm RCA (Fr) 530003
" " 530005
" " 530007/540001
" " 530036/540036
" " 740105
4-12" Reader's Digest
10"/25cm RCA-Victor (US) Lpt 3042
12"/30cm " " LCT 1112
" " " LOC 1011
" " " LPM 2076
" " " LPV 538
" " " LPV 564
2-12" " " VPM 6055
12"/30cm " " FOC/FSO 3
" " " PRS 400
" Show Biz 5604
" Stanyan 10055
" " 10096
" Startime In Paris, 144
" " " 145
" Time C2072/52072
" United Artists UAL4096/5096
" United Nations UNS 1
10"/25cm Vox 3100
" " 3180
12"/30cm " 7170
" World Record Club (E) SH120
" " " SH156
" Xerox Recorded Portraits
17TPs Return Of The Big Bands, 1929-38
English Movie Label VS 3

Maurice Chevalier w. P. Mauriat 9
'Pepe' Sound Track 2
Premiere Serie 7
Parade du Succes, Polydor 1
Folies Bergere 12
La Haut--Dede 12
Surbourm 'Christine' 14
M.C. Chante Paris 14
" " 14
April In Paris 8
M. C. 8
Old Curiosity Shop 1
Show Biz 12
Thank Heaven for M.C. 1
Stars Of The Silver Screen 16
M. C. Vol. 1 1929-1935 20
This is M. C. 1
'Black Tights' (Narrator) 1
Music To Remember (30's & 40's) 1
Rodgers & Hart, 1927-1942 1
Nostalgia's Greatest Hits 1
Nostalgia Goes Bananas 1
French Radio B'dcasts (ORTF) 3
" " " 5
Maurice Chevalier 12
'Jessica' Sound Track 4
All Star Festival 1
M. C. Sings 7
M. C. Paris Je T'aime 8
This is Paris 8
M.C. The Early Years 12
M.C. Sings Early Movie Hits 14
Interview with Arnold Michaelis 8
M.C. has 8 titles on 7 LPs 8
Contains Voice of M.C.

Cassettes: 8 Tr. Cartridges--Reel to Reel

Ampex 50074 A Man For All Times
Pathe Mcc 6027 Les Grands Succes
MCM 16026 De Menilmontant A Marnes
Peters MCPF 6012 Une Fois Vingt Ans
Philips B77450L Les Grandes Chansons
VDSM 7527 Le Sous-Marin Vert
MGM/Polydor 3110068 We Remember Him Well
8 Tr. St. Cartridge
MGM C83641 Gigi--Sound Track
Reel To Reel 4Tr. St.
Colpix CXC601 Pepe--Sound Track
This completes the Chevalier discography. (see RR 135/6,137/8,139/40,141,142)

All comments to:
ANTHONY ROTANTE
8106 NW 21 Court
Ft.Lauderdale
Florida 33313

EDISONIA (Continued)

Disc Issues Edison Recordings of Rachel Grant (Gladys Rice) -- Wile

50398 matrix 5174/ Ada Jones 5160
50407 5166/ Billy Murray 5186
50434 5324/ Billy Murray 5316
50435 5325/ Bettina Bergere and George Wilton Ballard 5357
50474 6020/ Premier Quartet 6023
50501 6454/ Arthur Fields 6453
50536 6655/ Al Bernard 6673
50571 6745/ Arthur S. Bibble 6748
50572 6760/ Billy Murray and Ed. Smalley 6752
50601 6482/ Premier Quartet 6921
50651 7150/ Al Bernard and Frank M. Kamplain 7131
50687 7244/ Billy Murray 7243
50810 6406/ Walter Van Brunt 3587
51159 8910/ Lewis James 8936
80381 5842/ Gladys Rice 5836

All comments to:
Ray Wile
195-28 37th Ave.
Flushing N.Y. 11358

FROM

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THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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